

A PROGRESSION OF PERSPECTIVE

by

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ABSTRACT: This document consists of three components. The first two components are paired: an original analysis on Pierre Boulez's *Dérive 2*, and a transcript of the student's conversation with Wavefield Ensemble Director, Nicholas DeMaison on conducting *Dérive 2*. The original analysis breaks down a brief section of *Dérive 2* (rehearsal 114-125) into the parameters of texture, rhythm, and pitch. Through this analysis it is discovered that the music follows a highly organized procedure governed by duration series and pitch series. The conversation with DeMaison delves into aspects of programming, perceiving, and preparing *Dérive 2*. This discussion was integral to the analysis. The third component is the Master's Composition Portfolio which includes a 2018-2020 summation of the student's compositions, along with selected poems and scores.

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by

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PREFACE

WHY STUDY *DÉRIVE 2*?

Dérive 2 (1988/2006)¹ for eleven musicians, is a forty-five-minute work by the renowned French composer Pierre Boulez (1925-2016). The instrumentation is English horn, clarinet, bassoon, horn, vibraphone, marimba, harp, piano, violin, viola, and violoncello, with a conductor. For the musicians, the piece is a challenge of stamina and virtuosic intensity; it can also be a challenge for the listener to comprehend. *Dérive 2* has only been performed a handful of times, and although it was Boulez's last major work, it is still fairly unknown to the fields of performance and academia.

The organization of time is integral to understanding the piece. Boulez acknowledged that the music of the Hungarian composer, György Ligeti (1923-2006) influenced him to write *Dérive 2*:

When I reflected on some of Ligeti's compositions, I felt the desire to dedicate myself to some almost theoretical research into periodicity in order to systematically examine its overlays, its shifts and its exchange.²

Also, Boulez wrote in the score that this is his homage to Elliott Carter (1908-2012). Like much of Carter's music, *Dérive 2* delves into the nature of periodicity; the music exhibits the push and pull of perceived time. So, a study of *Dérive 2* could reveal how Boulez organized time in his music.

Engaging Boulez's aesthetics may aid us in comprehending the character and structure of the piece and vice versa. Despite his derision of composers who had not taken up the modern musical languages, the most inviting aspect about Boulez's style was that he was attempting to create a more stimulating aural experience.³ Boulez's music is ripe with details, so understanding

¹ The two dates (1988/2006) refer to the revision history of the piece.

² Pierre Boulez, ["On *Dérive 2*"], Universal Edition, Baden-Baden, DE, 2010.

³ Paul Griffiths, *Boulez*, (London: Oxford University Press) 1978, p. 3.

these may help us understand his language. He approached integral serialism through a combination of intricately pre-composed designs and spontaneous intuition; *Dérive 2* is no exception to this method. The title *Dérive 2* is a big clue: there are clear instances where Boulez intuitively expanded upon material from his earlier music, including *Sur Incises* (1996/1998) and *Répons* (1981-1984/2005). Boulez had used a similar method in *Dérive 1*, where he freely developed his unused Sacher Hexachord ideas (a pitch-cipher that spells Paul Sacher's name) and material from *Répons*.⁴

Upon an initial listen, *Dérive 2* can be perceived as overwhelmingly complex and sporadic. This may be due to the constantly shifting character, tempo, and texture. Although this coordinated chaos is unfamiliar to the listener, Boulez did explain that much of his work is in a sense, *controlled delirium*.⁵ Nicholas DeMaison, conductor of the Wavefield Ensemble, described how these aspects are a challenge when conducting and performing *Dérive 2*:

During *every* rehearsal the players say they find themselves remembering what type of music they are in a few bars *after* they have gotten into that section of music... and then suddenly that music is gone. It feels like you are constantly grabbing towards creating a quickly fleeting beauty.⁶

To better understand *Dérive 2* and bring it to the forefront of contemporary analysis, I decided to deconstruct a short section which caught my attention. From this isolated study, I aimed to comprehend the organization of texture, rhythm, and pitch. These insights may be expanded in future research by connecting them to other sections of the piece. Also, this study will be useful to composers who are developing their musical language.

Although the list of sources pertaining to *Dérive 2* is slim, there is a substantial Julliard DMA dissertation to which I did not have access: Wei-Chieh Lin's "In Search of Time: Musical

⁴ Pierre Boulez and Wolfgang Schaefler, [Interview], Transcript by Christopher Roth, Universal Edition Baden-Baden, DE, 2010, par. 25.

⁵ Samuel Andreyev, "Pierre Boulez's Deuxième Sonate: Analysis [Lecture]", 2016.

⁶ Nicholas DeMaison. "Conversation with Nicholas DeMaison on *Dérive 2*". (See Appendix A)

Time and Form in *Dérive 2* by Pierre Boulez”. So, alongside the analytical essay, I provided the transcription of my conversation with Nicholas DeMaison. As director of the Wavefield Ensemble, DeMaison is one of the few people to have experience conducting *Dérive 2*. We discussed the piece in terms of programming, auditory perception, and preparing new music for performance. We also referenced Boulez’s derivation of materials and the possible reasoning behind Boulez’s choices of instrumentation and orthography. I hope that this conversation stimulates your thinking as much as it did mine.

CONCERNING THE MASTER’S COMPOSITION PORTFOLIO

During my studies at East Carolina University, my perspective on process gradually shifted from being *governed* by my algorithms to being *enhanced* by algorithmic writing. I had opportunities to write for the NC NewMusic Initiative workshops and Premiere Performances, and I was privileged to write commissioned works for my colleagues. Upon entering ECU, I was given the challenge to score a student musical-film. This project, which required me to write original lyrics, quickly led me toward writing poetry. In my Master’s Composition Portfolio, I include a 2018-2020 summation of my compositions and a few selected transcripts of poems and scores, each of which were milestones during my two-year development.

ANALYTICAL ESSAY ON PIERRE BOULEZ'S *DÉRIVE 2*

I initially approached my analysis of *Dérive 2* through attentive listening. Because of its overwhelming duration and complexity, I indicated a section which caught my attention and deconstructed it in isolation. To me, rehearsal 114-124 was striking because of a sudden shift in process from the preceding music. To place this section in context, I will first walk you through my hypothesis of the overall form. Then, I will focus on rehearsal 114-124 and examine the texture, rhythm, and pitch.

It took months of listening to grapple with the overall form of *Dérive 2*. During that time, I have come to understand that there can be more than one answer. Boulez himself explained that there can be more than one formal perspective:

They have to make their own analysis, and that's complex. [...] But, you know, I'm not fervent about the form I discovered or used there, because I think the form is stronger than you are[.]⁷

Presently, I have settled on viewing the piece as two nearly equal parts⁸, each ending with a coda (see Ex. 1). These approximate durations were determined by listening to the recorded performance of Boulez conducting the Ensemble Intercontemporain in 2012.

Ex. 1) Formal Reduction of *Dérive 2*

Section	Part 1	Coda A	Part 2	Coda B
Rehearsal #	0	114	129	221
Duration	20'	2'	19'30''	3'
Feature	Texture Alternation	Layering Process	Lyrical Section	Texture Alternation

Part 1 (rehearsal 0-113) can be identified by *Texture Alternation*, constantly shifting between a texture that is like *Klangfarbenmelodie*⁹ (see Ex. 2) and an ensemble octave unison¹⁰

⁷ Boulez/Schaufler, Interview, par. 51.

⁸ Appendix A: The same formal division is described as four sections instead of as two halves with codas.

⁹ *Klangfarbenmelodie* is an orchestration technique where the melody is split up between instruments, thus changing the timbre throughout.

¹⁰ Throughout this paper, ensemble unison refers to octave unison, not a pitch unison in the same register.

(see Ex. 3). The piece opens with a solitary horn note, held timeless in the air. This note quickly blooms into a full ensemble *Klangfarbenmelodie* texture. The primary tempo is brisk (quarter = 152 BPM) but constantly fluctuates (e.g. 164 BPM, 92 BPM, 138, 90, 152, 84, etc.). These fluctuations are each highlighted by a brief preceding *accelerando* or *ritardando*. After about a minute of this elasticity, the full ensemble congregates on an octave unison, but just for a few moments until it lurches back into the *Klangfarbenmelodie*, now intensified with smaller rhythmic subdivisions. This alternation between the unison texture and the *Klangfarbenmelodie* texture continues, the unison becoming longer and more prominent each time. Eventually, this section reaches a peak and suddenly halts with the piano solo at Coda A (rehearsal 114).

Ex. 2) Opening Measures: *Klangfarbenmelodie* (Vln., Va., Vc., Hrn.)

The musical score for the opening measures of *Klangfarbenmelodie* features four staves: Violin (Vln.), Viola (Va.), Violoncello (Vc.), and Horn (Hrn.). The Horn part begins with a long, sustained note. The Violin, Viola, and Violoncello parts enter with a complex, overlapping texture. The score includes various dynamic markings such as *pp*, *pizz. sec*, *cresc.*, *sim.*, and *poco*. A rehearsal mark is present at the beginning of the section.

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Ex. 3) Rehearsal 113: Ensemble Unison (Vln., Va., Vc., Hrn.)

The musical score for Rehearsal 113: Ensemble Unison features four staves: Violin (Vln.), Alto, Violoncello (Vc.), and Cor (fa). The score shows a dense, overlapping texture with various dynamic markings such as *pp*, *f*, *p cresc.*, *staccatissimo*, and *ff*. The instruments play in a highly synchronized manner, creating a complex, layered sound.

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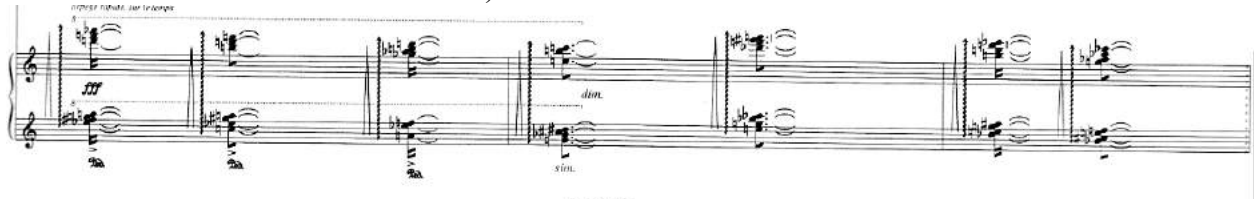
During Part 1, The instruments have varying roles: the woodwinds, horn, and strings play fragmented and overlapping gestures, and the keyboard instruments and harp provide ornamented support. DeMaison compares this first passage to a “mini viola concerto”:

I think Boulez wanted several voices that *could* occupy as much of the same register as possible. So, if you think of the English horn and the viola as the central voices, and then clarinet plus bassoon, and violin plus

cello are essentially two timbre groups around them. The piano, vibraphone, marimba, and harp become a rhythmic continuo group, and he often pairs everybody like that.¹¹

Coda A (rehearsal 114-128) can be identified by a *Layering Process*, which is governed by cyclical phrases. At rehearsal 114, the texture changes from full ensemble to solo piano, and the tempo broadens to eighth = 62 BPM. The piano plays seven chords in a broad asymmetrical feel, and then restarts its phrase (see Ex. 4).

Ex. 4) Rehearsal 114: Piano Solo



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After every piano phrase, another layer (duet or solo) adds to the texture with an independent repeating phrase of seven durations: violin/clarinet, vibraphone, English horn/viola, marimba, bassoon/violoncello, and finally horn/harp. Once the horn/harp duet enters, the other layers drop out in the order that they entered. As the texture thins, the instruments that dropped out support the cadences of the next instrument to leave. The cadences become more prominent each time since the supporting cast grows. At the end of this process, the full ensemble comes together and begins to transition to Part 2.

Part 2 (rehearsal 129-220) diverges from the first half as a *Lyrical Section* that is slow and lugubrious. This section alternates between solos with light accompaniment and homophonic interjections which sound vaguely like Messiaen's modal progressions. This doleful atmosphere continues for an extended period, and the solos get longer and longer. Towards the end, the music suggests a return to Part 1. After a few false restarts, a brief silence interrupts the texture and Coda B begins. Boulez describes Part 2 as such:

¹¹ DeMaison. (See Appendix A)

After that, things get more complex. I can't really explain it... again you have the rhythmical structures of the first half, which are very strict. But despite this strictness, they are freer than in the first half. So, you have a kind of balance between both halves, and then there's a long coda.¹²

Coda B (rehearsal 221-251) is a concise recapitulation of Part 1 and follows a similar process of texture alternation. This coda continues to build in momentum and pushes to a final ensemble unison. I initially thought this obvious return to the beginning material was odd, because I expected Boulez to avoid using such a familiar practice. DeMaison compared this coda to the opening of Beethoven's Fourth Symphony, and acknowledged the humor or sarcasm in delivering exactly what the audience wants:

Beethoven starts with this overly lugubrious *Adagio*, and then comes with his *most* boisterous *Allegro* (the actual thematic material) after that. I think Bernstein gave a lecture about this at one point. It is like Beethoven is playing with the idea of Haydn's slow symphonic introduction in a game of one-upping Haydn, "Oh yeah? You want a slow introduction? I'll give you a slow introduction." And this recapitulation is Boulez saying, "You want a recapitulation? I'll give you a recapitulation." I think there is more to it than that, but it also serves that role.¹³

Perhaps a recapitulation is appropriate, because during the first half of *Dérive 2*, the music consistently returned and elaborated upon the opening horn note idea represented by the ensemble unisons. In the score, Boulez marked the beginning and the end the unison segments with double barlines. This orthographic detail indicated a polarity between two types of material—one that is more focused and another that is more sporadic—and it is the alternation of these materials which would determine how the listener perceives time. Boulez described the process of Part 1 like so:

They are strict forms, or obligato forms, which are then interrupted more and more by free forms. [...] [I]t's always the same alternation, with the interruptions at the beginning being extremely short. They're barely to be noticed, and then the interruptions grow progressively longer and longer until they become more important than the text itself.¹⁴

At first, the unison segments act like checkpoints that interrupt the *Klangfarbenmelodie* music. When these checkpoints occur sooner and sooner, the music appears to compress and

¹² Boulez/Schaufler, Interview, par. 51.

¹³ DeMaison. (See Appendix A)

¹⁴ Boulez/Schaufler, Interview, par. 51.

speed up. However, as the unison material lasts longer, our perception inverts; the unisons sound as if they are being interrupted by the *Klangfarbenmelodie*. DeMaison describes this phenomenon as an “accordioning” of time:

I hear the piece as perpetual accordioning, with everything in a constant state of either getting longer or getting shorter and then coming back together.¹⁵

In short, this push and pull of perceived time and the inversion of hierarchy must be part of the “study in periodicity” to which Boulez was referring to.

A FOCUSED STUDY OF REHEARSAL 114-124

The texture in this section follows a systematic layering process, which results in a rich imitative polyphony. The first layer is the piano, which plays a repeating phrase of seven arpeggiated chords. After each piano phrase, another independent layer enters. After seven piano phrases, the layers gradually drop out in the order that they entered (see Ex. 5). From rehearsal 114-120, Boulez used rehearsal numbers to mark when the piano restarts its phrase, and a new layer enters. When the layers begin to drop out at rehearsal 120, the start of the next exiting instrument’s final phrase is marked by a rehearsal number.

Ex. 5) Rehearsal 114-124: Approximate Layering Process

Rehearsal #	114	115	116	117	118	119	120	121	122	123	124	[124.5]
Piano												
Clarinet/Violin												
Vibraphone												
English horn/Viola												
Marimba												
Bassoon/Violin												
Horn/Harp												

Three layers are solo instruments, and four layers are duets. The duet-layers operate like so: one instrument provides a steady flow of notes with seven pitches accented, while the other

¹⁵ DeMaison. (See Appendix A)

reinforces the accented notes (see Ex. 6). After each duet completes their phrase, the roles are swapped. The one exception is the horn/harp duet, which does not follow this protocol. The horn plays seven bell tones per phrase and the harp only reinforces the first note of each phrase with a sweeping gesture. This change in protocol helps the horn stick out from the rest of the instruments. As the other layers drop out beginning at rehearsal 120, the horn begins to take over the texture.

Ex. 6) Rehearsal 115: Clarinet in A/Violin

Cl. (la)

Bsn

Vln

ff *cresc.* *dim.* *f* *più f*

ff *sim.* *dim.* *f* *più f*

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When a new layer enters the texture, it sticks out and this pronounced entry makes it sounds like it is echoing the previous layer. This is because upon entering, each layer begins at a peak volume and gradually gets quieter, finally dropping out after its seventh phrase. This independence of volume helps differentiate the instruments when they overlap in register and provides nuance to the multi-layered texture (see Ex. 7). As a layer finishes their last phrase, they leave with an ascending flourish. These flourishes are doubled by the instruments which already dropped out. And so, these emphasized cadences contribute to the cyclic feel of the section. For example, when the English horn/viola finishes their seventh phrase, they play an ascending gesture which is doubled the clarinet, violin, vibraphone, and piano (see Ex. 8)¹⁶.

¹⁶ In this example, the vibraphone and piano are not shown.

Ex. 7) Rehearsal 120: Complex Full Ensemble Texture

The musical score for Rehearsal 120 features a complex full ensemble texture across twelve staves. The instruments and their parts are as follows:

- C. a. (Cello):** Starts at rehearsal mark 120 with a melodic line, marked *mf* and *dim.*
- Cl. (la) (Clarinet):** Plays a melodic line, marked *mf* and *dim.*, with a *(bell-like)* dynamic marking.
- Bssn (Bassoon):** Plays a melodic line, marked *mf* and *dim.*, with a *(bell-like)* dynamic marking.
- Vln (Violin):** Plays a melodic line, marked *mf* and *dim.*, with a *(bell-like)* dynamic marking.
- Alto (Alto Saxophone):** Plays a melodic line, marked *mf* and *dim.*, with a *(bell-like)* dynamic marking.
- Vc. (Violoncello):** Plays a melodic line, marked *mf* and *dim.*, with a *(bell-like)* dynamic marking.
- Cor (fa) (Cor Anglais):** Plays a melodic line, marked *mf* and *dim.*, with a *(bell-like)* dynamic marking.
- Vibr. (Vibraphone):** Plays a melodic line, marked *p* and *dim.*.
- Mba (Maracas):** Plays a melodic line, marked *mf* and *dim.*.
- Hpc (Harp):** Plays a melodic line, marked *l. v.* (left hand).
- Pno (Piano):** Plays a melodic line, marked *p* and *dim.*, with a *pp* (pianissimo) dynamic marking.

The score includes rehearsal marks 120 and 121, and a 3/8 time signature. The music is in a key with one flat (B-flat major or D minor).

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Ex. 8) Rehearsal 123: Cadential Flourish (E.h./Va. doubled by Cl./Vl.)

C. fl.

Cl. (la)

Bsn

Vln

Alto

non legato (à la corde)

pp

fp

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Even though each layer follows a similar procedure, they remain rhythmically independent following an individualized duration-series (seven accented notes, chords, bell tones, etc.). Every phrase, the duration series changes and so the phrase lengths get shorter or longer (see Ex. 9). To aid the conductor, Boulez indicated when an individual's phrase restarts by notating double-dotted bar lines on their staff alone.

Ex. 9) Rehearsal 114-124: Layering Process with Eighth Note Duration-Series

	114	115	116	
Pno.	1 2 1 3 3 1 2	1 2 1 1 2 1 2	3 1 2 2 1 2 1	
CL/Vl.		2 1 2 2 1 2 1	3 2 1 1 2 1 2	
Vib.			2 1 3 3 1 3	
	117	118	119	
Pno.	3 1 2 1 3 3 1	2 1 2 1 1 2 1	2 3 1 2 2 1 2	
CL/Vl.	3 2 1 2 3 3 2	1 2 1 2 2 1 2	1 3 2 1 1 2	
Vib.	1 2 1 3 1 2 2 1	3 1 3 1 1 3 1	3 2 1 3 3	
Eh./Va.	2 3 1 3 2 2 3	1 3 1 3 3 1 3	1 2 3	
Mar.		3 2 3 2 2 3 2	3 1 2	
Bsn./Vc.			2 1 3 2 2 3	
	120	121	122	
Pno.	1 3 1 2 1 3 3			
CL/Vl.	1 2 3 2 1 2 3 3	2 1 2 3 3 2 1		
Vib.	1 3 1 2 1 3 1 2 2	1 3 1 2 2 1 3	1 3 1 1 3 1 3	
Eh./Va.	1 1 3 1 3 2 3 1 3	2 2 3 1 3 2 2 3	1 3 1 3 3 1 3	
Mar.	3 3 2 3 2 1 2 3 2 1 1	2 3 2 1 1 2 3	2 3 2 2 3	
Bsn./Vc.	2 3 1 3 2 3 1 1 3 2 3	1 1 3 2 3 2 3	3 2 3 3 2 3 2	
Hrn./Hrp.	1 1 3 2 3 2 3 3 2 3 3 2	2 3 1 2 3 3 2		
	123	124	[124.5]	
Eh./Va.	1 2 3 1 1 3 1 3			
Mar.	2 3 1 2 3 3 2 3 2	1 2 3 2 1 1 2		
Bsn./Vc.	1 3 2 2 3 2 3 1 3 2 3 1 1 3	2 3 2 3 3 2 3		
Hrn./Hrp.	1 3 2 3 1 3 2 2 1 3 1 3 1 1 1 2	1 3 2 1 1 1 2 1 3 2 1 1 1 2 1 3 1 2		

Although each layer has a different duration-series, they sound imitative. This is because they derive their independent rows from the same pattern of repetition and remap this pattern to a different set of rhythmic values. The values are always durations of one, two, and three eighth notes. This can be seen in the Ex. 10 table, which overlays the values of each layer's duration series so they can be compared. From rehearsal to 114-120, there are seven series in the piano which the rest of the ensemble remaps. For example, beginning at rehearsal 115, the piano has a duration series of 1211212 and the clarinet/violin layer remaps this pattern to 2122121. After the piano drops out the ensemble restarts the seven series at rehearsal 121 (i.e. series 1-7, then series

1a-7a). It should be noted that the horn/harp duet has its own durational series which is not remapped from the other instruments. Also, this layer does not complete its final durational row, only playing six durations instead of seven (see Ex. 10 and note the asterisk in the horn/harp series 6a) I have scrutinized this severe discrepancy from various algorithmic perspectives, but I have no definitive answer to how the horn/harp duration-series operates.

Ex. 10) Rehearsal 114-124: Comparing Duration-Series Values

	Series 1	Series 2	Series 3	Series 4	Series 5	Series 6	Series 7
Pno.	1 2 1 3 3 1 2	1 2 1 1 2 1 2	3 1 2 2 1 2 1	3 1 2 1 3 3 1	2 1 2 1 1 2 1	2 3 1 2 2 1 2	1 3 1 2 1 3 3
CL/Vl.		2 1 2 2 1 2 1	3 2 1 1 2 1 2	3 2 1 2 3 3 2	1 2 1 2 2 1 2	1 3 2 1 1 2 1	2 3 2 1 2 3 3
Vib.			2 1 3 3 1 3 1	2 1 3 1 2 2 1	3 1 3 1 1 3 1	3 2 1 3 3 1 3	1 2 1 3 1 2 2
E.h./Va.				2 3 1 3 2 2 3	1 3 1 3 3 1 3	1 2 3 1 1 3 1	3 2 3 1 3 2 2
Mar.					3 2 3 2 2 3 2	3 1 2 3 3 2 3	2 1 2 3 2 1 1
Bsn./Vc.						2 1 3 2 2 3 2	3 1 3 2 3 1 1
Hrn./Hp.							1 1 3 2 3 2 3

(Ex. 10 cont.)

Series 1a	Series 2a	Series 3a	Series 4a	Series 5a	Series 6a
2 1 2 3 3 2 1					
1 3 1 2 2 1 3	1 3 1 1 3 1 3				
3 1 3 2 2 3 1	3 1 3 3 1 3 1	2 3 1 1 3 1 3			
2 3 2 1 1 2 3	2 3 2 2 3 2 3	1 2 3 3 2 3 2	1 2 3 2 1 1 2		
3 2 3 1 1 3 2	3 2 3 3 2 3 2	1 3 2 2 3 2 3	1 3 2 3 1 1 3	2 3 2 3 3 2 3	
3 2 3 2 3 3 2	2 3 1 2 3 3 2	1 3 2 3 1 3 2	2 1 3 1 3 1 1	1 2 1 3 2 1 1	1 2 1 3 1 2 *

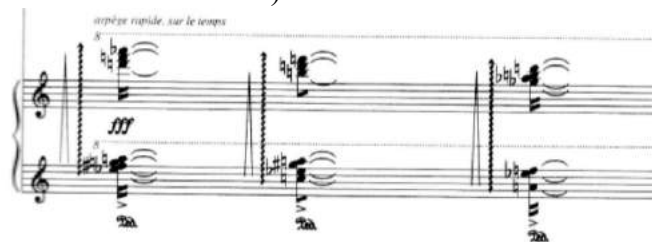
For most of the ensemble (excluding the horn/harp), there is an apparent process determining how the series varies from one phrase to the next. Every phrase, the value which is doubled changes, and this forms a pattern: 33, 11, 22, 11, 22, 33, etc. A closer inspection reveals that a long, overarching series that is twenty-two durations long, which then repeats. It occurs twice, is cut short on its third repeat (during series 7) and then restarts at rehearsal 121. This overarching series is indicated in Ex. 10 with a dotted line.

The pitch organization complements the texture and rhythmic processes: each phrase can be reduced to an overarching series of seven pitches. I will not analyze the notes in between the

series in detail (i.e. the perpetual motion and grace notes); they aid in connecting the primary notes and appear to be derived from the same collection. For the monophonic instruments, the ordered pitch-series is indicated by accented notes and an up-stem notation. However, determining the pitch series in the chord-playing instruments (i.e. the three solos: piano, vibraphone, and marimba) requires more inspection.

The way these chords are arpeggiated hints at which pitches are critical to the series and which ones are ancillary. As far as analyzing the chords as harmonic entities, they include pitches from the overall series, but no definite pattern of progression or voicing is apparent. The piano consistently uses ascending arpeggiations which diminuendo, where the bottom note (which is also the loudest) is the ordered pitch in the row (see Ex. 11). The vibraphone consistently uses descending arpeggiations which diminuendo, where the top note (which is also the loudest) is the ordered pitch in the row (see Ex. 12). The marimba alternates between ascending arpeggiations and descending arpeggiations which both crescendo, so the ordered pitch in the row alternates between the top note and the bottom note in the chord as the gestures imply (see Ex. 13).

Ex. 11) Rehearsal 114: Piano



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Ex. 12) Rehearsal 116: Vibraphone¹⁷



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Ex. 13) Rehearsal 118: Marimba¹⁸



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The starting row in the piano is a descending sequence: E^b-C-A-G-E-D^b-B^b (see Ex. 14). The subsequent rows retain the first and last notes of the series while varying the inner notes. So, the contour may vary, but the endpoints are always the same, implying that the harmony remains static. Upon entering the texture, each instrument is playing the same pitch series, at a transposed level. The transpositions spell out the pitch series of the first phrase as played by the piano. This patterning of transposition is almost perfect, except for two notes (marked with an asterisk in Ex. 14): (1) in rehearsal 117, the English horn plays a D5 while the viola plays the “correct” note E5; (2) in rehearsal 118, the marimba plays an A4 instead of a G#4. I am reluctant to say that these are mistakes, since they go by unnoticed when listening, and may have been conscious changes made by Boulez. These outliers do not seem detrimental to the overall harmonic structure.

¹⁷ Excerpt is in treble clef.

¹⁸ Excerpt is in treble clef.

Ex. 14) Rehearsal 114-124: Pitch Reduction

Piano							Clarinet/Violin							Vibraphone						
Eb6	C6	A5	G5	E5	Db5	Bb4	C6	F#5	B4	F5	Eb5	A5	G4	A5	C#5	Bb4	Eb5	G4	C5	E4
Eb6	G5	E5	A4	C#5	F#5	Bb4	C6	E5	C#5	F#5	A#4	D#5	G4	A5	C#5	Bb4	Eb5	G4	C5	E4
Eb6	Ab5	F5	Gb5	C5	A4	Bb4	C6	F5	D5	Eb5	A5	F#5	G4	A5	D5	B4	C5	F#5	D#5	E4
Eb6	F#5	E5	C6	G5	C#5	Bb4	C6	Eb5	Db5	A5	E5	Bb4	G4	A5	C5	Bb4	F#5	C#5	G4	E4
Eb6	F5	D5	C6	F#5	A5	Bb4	C6	D4	B4	A5	D#5	C5	G4	A5	B4	G#4	F#5	C5	Eb5	E4
Eb6	C6	G5	F#5	A5	B4	Bb4	C6	A5	E5	D#5	F#5	G#4	G4	A5	F#5	C#5	C5	Eb5	F4	E4
							C6	A5	F#5	E5	C#5	Bb4	G4	A5	F#5	D#5	C#5	A#4	G4	E4
														A5 Eb5 G#4 D4 C5 F#5 E4						
English horn/Viola							Marimba							Bassoon/ Violoncello						
G5	C5	A4	Bb4	E5*	C#5	D4	E5	G4	F4	Db5	A4*	D4	B4	Db5	Eb4	C4	Bb4	E4	G4	Ab3
G5	Bb4	Ab4	E5	B4	F4	D4	E5	F#4	Eb4	C#5	G4	Bb4	B4	Db5	Eb4	F4	E4	G4	A3	Ab3
G5	A4	F#4	E5	Bb4	C#5	D4	E5	C#5	G#4	G4	Bb4	C4	B4	Db5	Bb4	F4	E4	G4	A3	Ab3
G5	E5	B4	Bb4	Db5	Eb4	D4	E5	C#5	G#4	G4	Bb4	C4	B4	Db5	Bb4	F4	E4	G4	A3	Ab3
G5	E5	C#5	B4	G#4	F4	D4	E5	C#5	Bb4	Ab4	F4	D4	B4	Db5	Bb4	G4	F4	D4	Cb4	Ab3
G5	C#5	F#4	C4	Bb4	E5	D4	E5	Bb4	Eb4	A4	G4	Db5	B4	Db5	G4	C4	F#4	E4	Bb4	Ab3
G5	B4	Ab4	Db5	F4	Bb4	D4	E5	Ab4	F4	Bb4	D4	G4	B4	Db5	F4	D4	G4	B3	E4	Ab3
							E5	A4	F#4	G4	C#5	A#4	B4	Db5	Gb4	E4	Bb4	G4	A3	Gb4
														Db5 E4 D4 Bb4 F4 B4 Ab3						
Bassoon/Violoncello																				
Db5	Eb4	C4	Bb4	E4	G4	Ab3														
Db5	Bb4	F4	E4	G4	A3	Ab3														
Db5	Bb4	G4	F4	D4	Cb4	Ab3														
Db5	G4	C4	F#4	E4	Bb4	Ab3														
Db5	F4	D4	G4	B3	E4	Ab3														
Db5	Gb4	E4	Bb4	G4	A3	Gb4														
Db5	E4	D4	Bb4	F4	B4	Ab3														

When examining the seven cycles of the piano row (which we know will be imitated directly by the other instruments in transposition) Bb and Eb are the only two pitches that occur in all rows. Now if you put the series into normal and prime forms, we can quickly determine their relationships. Each row can be viewed as a gapped octatonic scale, which is slightly varied in each phrase (see Ex. 15). There are seven versions total, each alternating between the original

form and a varied form. The varied forms only change one “scale-degree” by a semitone of difference, thus retaining the overall harmony.

Ex. 15) Rehearsal 114-124: Gapped Octatonic Scale Transformations

Phrase	Starting Row	Operation	Result	Variation	Final Result
1	P ₀ = (0134679)	RL ₄	[7,9,t,0,1,3,4]	None	[7,9,t,0,1,3,4] (0134679)
2		RI ₃	[6,8,9,e,0,2,3]	[e→t] = (4→5)	[6,8,9,t,0,2,3] (0135679)
3		RI ₁₀	[1,3,4,6,7,9,t]	None	[1,3,4,6,7,9,t] (0134679)
4		RL ₀	[3,5,6,8,9,e,0]	[e→t] = (1→2)	[3,5,6,8,9,t,0] (0234679)
5		RI ₇	[t,0,1,3,4,6,7]	None	[t,0,1,3,4,6,7] (0134679)
6		RL ₆	[9,e,0,2,3,5,6]	[e→t] (7→8)	[9,t,0,2,3,5,6] (0134689)
7		T ₆	[6,7,9,t,0,1,3]	[0,1→e,0] (6,7→5,6)	[6,7,9,t,e,0,3] (0123569)

The last collection (0123569) could be considered a synthesis of the previous varied forms and/or reaching a point of furthest deviation while still retaining the scale. Note that the operations spell out the series E Eb Bb C G F# F# [3,4,6,6,7,t,0] which its prime form (013479) plus the second instance of F# in the T₆ operation could be combined to form (0134679), same as the starting row. It is also worth mentioning that the final varied row is close the Sacher Hexachord (Eb-A-C-B-E-D or Es-A-C-H-E-Re spells S-A-C-H-E-R; see Ex. 16). The Sacher Hexachord first appeared in Boulez’s *Messagesquiss* as an homage to Paul Sacher for his 70th birthday. Boulez went on to expand its harmonic possibilities in his subsequent pieces.¹⁹ Seeing the Sacher Hexachord here (or at least a suggestion of it), in a piece that is derived from Boulez’s previous works is an interesting detail.

Ex. 16) Final Row Form and Sacher Hexachord Comparison

Starting Row	Operation	Result
S-A-C-H-E-R Hexachord [9,e,0,2,3,4]	R ₀	(012457)
Final varied row (0123569)	remove 0 from prime form {1,2,3,5,6,9}, then apply T ₀	{012458}

¹⁹ Boulez/Schaufler, Interview, par. 25.

CONCLUSION

When examining the score, the processes creating these auditory phenomena become clearer. Rehearsal 114-124 exhibits the study of periodicity various ways: the music stretches and compresses at a broad rhythmic level regarding the layered entrances occurring at *quasi-regular* intervals. It also stretches and compresses a duration-series, by remapping the values, but retaining the pattern of repetition. Complementing this, the harmony is manipulated by varying and transposing a gapped-octatonic collection. Although there may or may not be a pitch to duration-association, there is clearly a relationship in what kind of materials with which Boulez chooses to work. He chose to work with a gapped octatonic scale which is built from the alternation of major and minor, seconds and the minor third gap (values of one, two, and three half steps) and he chose to use the same values for the durations.

As we have come to learn about this piece, or rather just this small section in isolation it is difficult to presume anything about deep structural relationships. I have only presented an isolated study, but *Dérive 2* contains many more moments that stir the thought process of “Ooh! I heard something interesting *here*. I wonder what created that effect.” I would like to continue to address the auditory phenomena, through a *combination* of attentive listening, focused score study, and acknowledging what the composer said. This study of rehearsal 114-124 shows that deeper inspection does reveal answers: we heard the intricate layering process and the accordioneing of time, and now we can see it too.

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APPENDIX A: CONVERSATION WITH NICHOLAS DEMAISON ON *DÉRIVE 2*

As part of the 2020 NC NewMusic Initiative concert series, Wavefield Ensemble under the direction of Nicholas DeMaison was invited to East Carolina University to workshop student compositions and performed Pauline Oliveros' *Four Meditations* and Pierre Boulez's *Dérive 2*. I was privileged to have a conversation with Dr. DeMaison about his experiences with *Dérive 2*.

Mrakovcich: Why have you chosen to conduct *Dérive 2*?

DeMaison: Wavefield started two years ago under a particular auspice, and part of the way that we were able to form was through an academic residency kind of like this. There was a particular instrumentation required for that residency and it almost aligned with the instrumentation of *Dérive 2*. Also, if you are starting an ensemble in New York, you are diving into a very deep and talented scene. There is stiff competition for attention and funding. We asked ourselves what we could do that people would really notice at a first concert. So we tried this *because* it is obscenely difficult, and we paired it with composers whose work was nothing like this: Anahita Abbasi, Aaron Helgeson and Victoria Cheah. The choice was as much about showcasing *Dérive 2*, as about using it as a foil for these other composers' work.

Another reason to program this piece is *because it is there!* *Dérive 2* has been done in the United States perhaps six times—*perhaps*. I am pretty sure this is the North Carolina premiere! Some pieces are incredibly difficult to make happen, and of those pieces, this is one for which the instrumentation is not prohibitive.

Mrakovcich: What do you perceive as the formal structure or formal goal of *Dérive 2*?

DeMaison: A formal *goal* is difficult to articulate, and I do not think you can determine that without an understanding of the formal structure. In that respect, I hear the piece in four big movements plus a coda.

I think the first two bars are the most critical for your understanding of what is going to happen in the piece. After hearing the first two bars, you understand immediately that there is a juxtaposition of two ideas (static and active) and that the active music is pointillistic but basically one voice. This is essentially homophonic music, because the “continuo” chords are always voicing whatever is in the chord the other instruments are making. It also has a rhythmic gesture, punctuated by an eighth-note gap here and there. And then it just goes on until all of a sudden you stop on a unison F just before Rehearsal 5. In the moment, this seems odd but if you flip a few bars ahead, you see that he does it again! Except this time, he builds a chord rather than sound a unison. We have a steady articulation of essentially homophonic music that is mostly in eighth notes, and then there is a cadence or breakpoint, followed by the same kind of pointillistic music.

The music at Rehearsal 5 is still essentially the same, but now it is being ornamented. Sixteenth-note groups are juxtaposed against the homophonic music, like it is starting to energize the homophonic music. The next “cadence” is at Rehearsal 10, and rather than pause on a static chord, here the cadence is also energized by sixteenth-notes, which launch back into the rhythmically homophonic music. At Rehearsal 11, the sixteenth notes themselves have taken over the texture, but the music is still essentially homophonic, as it was before. This process continues.

The other thing going on is a crossfade of lengths. I hear the piece as perpetual accordioneering, with everything in a constant state of either getting longer or getting shorter and then coming back together. What I really grabbed onto is this idea that, “The alternations are barely noticed and then the interruptions grow progressively longer and longer until they become more important than the text itself.” I think that is the game of the whole piece and it is just that the things that are in a constant state of flux are also themselves fluctuating. It is not just that a particular kind of music grows and takes over the previous text, it is also that the nature of that music modulates as it grows.

The coda is sort of a... I hear it as a joke. It is like a recapitulation. It is pretty clear that Rehearsal 221 is a recapitulation: he just goes back to the opening style of music, but faster, which is why I think of it as a joke, because the beginning was already quite fast. Do you know Beethoven’s Fourth Symphony? I think the opening of *that* is a joke. Beethoven starts with this overly lugubrious *Adagio*, and then comes with his *most* boisterous *Allegro* (the actual thematic material) after that. I think Bernstein gave a lecture about this at one point. It is like Beethoven is playing with the idea of Haydn’s slow symphonic introduction in a game of one-upping Haydn, “Oh yeah? You want a slow introduction? I’ll give you a slow introduction.” And this recapitulation is Boulez saying, “You want a recapitulation? I’ll give you a recapitulation.” I think there is more to it than that, but it also serves that role.

Boulez said that *Dérive 2* is assembled from leftover material from *Sur Incises*, which is assembled from leftover material from *Incises* and from leftover material from *Répons*. I think you can feel that recombining of disparate material in the score. When I first listened to the piece there was a particular passage that immediately struck me as the *Sur Incises* section. *Sur Incises* is for three pianos, three harps, three percussion, and it opens with a low *Kree-yang!* All of the instruments are at the bottom of their register passing around an antiphonal group of grace notes running into a chord. “*Kree-yang!*” It’s extraordinary. That music is in here. In your own analytical journey, if you can assign your own meaning to the various sections of the piece, it helps you hang on to that music as identifiable and unique.

Mrakovcich: The unique instrumentation and orchestration stand out in this work. Why do you think Boulez chose to orchestrate the piece in this way?

DeMaison: I think it was a sort of orchestrational compromise between the problematic nature of a full sinfonietta and the limited palette of something like a Pierrot Ensemble. Xenakis’ *Palimpsest* is almost the exact same instrumentation, with three winds plus horn, percussion, piano and strings including bass. The Xenakis piece is from 1979; Boulez started this piece in the late ‘80s. I am just speculating, but I think composers were tired of Pierrot Ensemble, and also realized that a full sinfonietta makes balancing the ensemble impossible. It is *actually* impossible to balance five or six winds and brass, plus piano, plus percussion against four or five strings.

Mrakovcich: Why cor anglais, clarinet in A, and bassoon? In the score, these three instruments revolve around the same register.

DeMaison: The first passage of music is like a mini viola concerto, and I think there is something to that. I think Boulez wanted several voices that *could* occupy as much of the same register as possible. So, if you think of the English horn and the viola as the central voices, and then clarinet plus bassoon, and violin plus cello are essentially two timbre groups around them.

The piano, vibraphone, marimba, and harp become a rhythmic continuo group, and he often pairs everybody like that.

Mrakovcich: During my own score study, I heard the rhythmic accompaniment as a sort of *basso continuo*, so I looked for other things that might reference Baroque music.

DeMaison: I think it is a very Baroquely conceived piece. I studied with Philippe Manoury who loved to talk about an idea in the *Goldberg Variations* that if you look at the Aria there seems to be almost nothing there, just a very simple melody and a very simple bass line. But when you start to consider the way Bach prescribes ornamentation you begin to wonder: what really is the body of the music? Is it the simple melody or is it the unwritten ornamentation that is actually important? Looking at the next few variations, which are so wildly ornamental, it seems that perhaps the seeds of the subsequent variations were not the melody of the Aria at all. The Aria provides a framework, but the ornamentations of the melody of the Aria are being made rigid. I feel something very similar with this piece.

Also, when I listen to Bach, I am not trying to listen to a large-scale formal structure in the way I would listen to a sonata-form piece, for example. I am trying to listen to how Bach navigates every individual phrase and at the end I am left with an impression of this combination of all the phrases that Bach navigated, which results in an understanding of a large dramatic shape. One time, Bach cadences here, then the next time he cadences over there, and so on, and navigates all of this in the most deft way. I do not listen to those cadences as a large-scale structure or as outlining a broad narrative, but at the end I usually marvel at how elegantly it was all done. I think there is something similar about this piece. I do not think there is a point while you are listening to this to try to listen to a large-scale structure.

Mrakovcich: As a conductor, how have you prepared *Dérive 2* in regard to expressivity?

DeMaison: Rigorously, constantly, and obsessively. For me, the central problem of expressing the piece is how to capture the character of each moment as it flies past you. In study, my focus is entirely on trying to understand the character of each bit of music, and to think about what I need to say to the players to make them remember that at any given rehearsal number, *this* is the character of this music (which will be different a few rehearsal numbers later). I have an obsessive list of indications in my score: play this like *this*, play this like *this*, think of *this* at this moment. In rehearsal I try to use the same terminology to refer to things so that it really builds the ensemble's understanding of the piece in the same way that I have come to understand it.

I think the hardest part for the musicians is to capture the character on the fly because the material and the characters of the material fly past at this ungodly rate. You have three or four bars of a type of material, and then you are in a new type of material, and then you are in a new type of material. It is hard to be in a state of capturing that *constantly* for forty-five minutes. During *every* rehearsal the players say they find themselves remembering what type of music they are in a few bars *after* they have gotten into that section of music... and then suddenly that music is gone. It feels like you are constantly grabbing towards creating a quickly fleeting beauty.

Mrakovcich: Are there any odd notations in the score which have significance to you in regard to form or coordinating with the ensemble?

DeMaison: Boulez's use of grace notes is very particular to him. Again, it makes you question what music is the text and what music is the ornamentation? The grace-notes *look* like a thing on the page, but when you listen to a run of sixteenth-note triplets that are intermixed with grace-notes you hear something that feels very different from what you are looking at. How are you to cope with that? What is the player *actually* supposed to do in that scenario? That might be the issue we have discussed the most. I think the grace-notes contribute a lot to the character of the music, and when they are *not* there the music has a very particular on-the-grid feel. There becomes a textural dichotomy: is the music on-the-grid or is it *smeared*? The music that is on-the-grid is very easy to rehearse. The music that is "smeared" is *perpetually beguiling* because it calls into question what part of a gesture, if any, should be on the grid? Should an arrival note feel more prominent within the texture? Should the beginning of the grace-note gesture feel more prominent? Often the numbers of grace notes that players have at the same moment are not the same, with four against a five against a seven.

From Rehearsal 167 to 221, you have these strings of bars setting up a repeating pattern of a grace-note gesture going into a metered time with a *rallentando*, followed by a slow melodic idea. This pattern is also *accordioning*, so how are we supposed to understand the variety of grace note groups throughout that section? By the time you get to Rehearsal 200, there is almost no difference between the bar of grace notes and the metered bar that follows. They look very different on the page, but do they actually differ in sound? To me that is a notational peculiarity that I am still wrapping my head around.

Mrakovcich: What are some of the technical challenges that come with conducting *Dérive 2* and how have you come to solve them?

DeMasion: The *hardest* part for the conductor are the constant tempo shifts. Mark Applebaum has a piece filled with wild and absurd tempo changes with no metric relationships between them, or at least, no rational relationships. He sends a mixtape to the performer with the score full of pop tunes at the tempi in the piece. If you memorize the string of pop tunes, then you have memorized the tempi in the piece. It makes the piece *entirely* memorable and entirely playable. I finally decided that I had to do something similar. For the trick to work, you need songs that *instantly* call up a tempo in your mind, and actually, not in your mind, in your body, because you cannot actually think about it. You cannot think about another piece of music while you are in this music, but somehow you do have to feel it.

Mrakovcich: What are some of the musical challenges that come with conducting and performing *Dérive 2*?

DeMaison: For me, principally it is rhythm, phrasing, and *then* intonation in this piece. When I feel like we have mastered a section rhythmically and we understand the character, *then* we can start talking about intonation issues. You pick your most difficult battles, and you have a lot of trust in your musicians. Because of course, they hear it, but you have to use your time well, and the most fundamental issue is to build the musicians' confidence while training the musicians to memorize the character.

I would also say that preparing for our second performance has been even more revelatory than preparing for our first performance. Players often said this time, "Oh! I never really

understood before how this was supposed to go!”, which is not to say that they did not understand their part, or understand a particular rhythm, but that they did not understand the *character* of a particular music during our first preparation, and then suddenly *now* something happened. You rehearse something seven times and you do not understand it, and then you do it an eighth time and suddenly you hear it.

I am also working on a couple operas right now and working on both Boulez and opera at the same time has made me think a lot about their differences. There is a very deep tradition of opera culture, of working with very specific types of voices and striving for a very particular placement of every note of a role in your voice. We can only have that with Puccini, because we, collectively, have performed Puccini hundreds and hundreds of times and there is a *massive* accumulated knowledge about that repertoire. Literally no one in Wavefield had played *Dérive 2* before we did it a year and a half ago. You could almost count on two hands the number of musicians in the United States that have ever played this piece. There is no accumulated knowledge. This is of course true of *all* new music, but here you are dealing with a piece that is *as* complex as all of the classical music that we spend our lives studying, and you are starting from scratch. Usually when the group engages with a stack of new pieces, such as we are doing with this residency, the group comes to an understanding of the music very quickly because we all play a lot of new music and we are used to interpreting notation and finding what the composer is after. But something of this complexity is *wholly* unique. It is really very humbling.

APPENDIX B: MASTER'S COMPOSITION PORTFOLIO

SUMMATION 2018-2020

Poetry and Lyrics

2020 *Willow Roots and Branches*

2019 *Quiet now across the ridge*

The Windmill

Reflexão ou Refração?

2018 *It's Not Me*

I Know You

The Approach

Electronic

2020 *The Approach (II)* poetry and soundscape

2019 *Hydra* Max sequencer

Refleksija ili Lom? Max granular synthesizer

2018 *The River Than* Max granular synthesizer

Six Tangential Miniatures software synthesizers

Musica de Fita moog 55 system, tascam tape

Solo

2019 *Passacaglia* violoncello
10/18/19 - Reading by Jason Calloway

Mobile piano
09/13/19 - Reading by Molly Morkoski

Vento Cycles violoncello
Commissioned by Samantha Flores

Dva Povrća Korijena flute
03/22/19 - Reading by Emma Hospelhorn

Tres Vinhetas de Frutas bassoon
03/03/19 - Recording by Clair Cangialosi

	<i>Partita</i>	trumpet in Bb Commissioned by Tyler Holt 03/26/19 - Premiere by Tyler Holt
	<i>Bokonon's 51st Calypso</i>	voice and percussion (open instrumentation) 06/16/18 - Reading by Katherine Fortunato
Duet		
2020	<i>Willow Roots and Branches</i>	mezzo-soprano, tuba 03/04/20 - Reading by Jordan Cartrette and Nick Bellardini
2019	<i>Chaconne</i>	baroque violin and piano Commissioned by Delaney Meyers 11/21/19 - Premiere by Delaney Meyers and Jenna Poppe
	<i>Marcia Funebre</i>	horn and piano Commissioned by Andrew Howell 04/14/19 - Premiere by Andrew Howell and Elisa Gilliam
	<i>Reflexão ou Refração?</i>	bass clarinet and marimba 02/22/19 - Reading by Transient Canvas
	<i>Korijeni Vrba</i>	violin and piano 01/25/19 - Reading by Kristen Lee and Kwan Yi
2018	<i>Going Home (II)</i>	horn and piano 03/26/19 - Premiere by Caleb Harris and Eileen Snyder
	<i>Duet for Violoncello and Marimba</i>	Commissioned by Christopher Keeler and Christine Mann 03/26/19 - Premiere by Austin Hart and Alvin Taylor
	<i>The Approach (I)</i>	vocal trio Lyrics by Dominic Mrakovcich 01/20/19 - Reading by ModernMedieval
	<i>Echos and Canons</i>	violin and viola 06/18/18 - Premiere by andPlay Duo
Small Ensemble		
2020	<i>Three Variations on a Croatian Melody</i>	saxophone quartet
Large Ensemble		
2019	<i>Sinfonietta</i>	fl, ca, cl, bsn, hrn, vib, mar, hp, pno, vln, vla, vc 01/22/20 - Reading by Wavefield Ensemble

Film Score

2019 *"It's Not Me"*

musical for film: voices (s, s), synth, guitars, bass, drums
Lyrics by Dominic Mrakovcich
Commissioned by Amber Ingram
03/13/19 - Recording by D. Mrakovcich, J. Dudding, H.
Stine, and S. Collins

SELECTED POEMS AND SCORES

Willow roots and branches

For my sister, Leila

Willow roots and branches in the dark:
Reach out, crawl down,
Mirror each other and creep over.

Shimmer with lunar love and frosty clover
As the ragged lichen shimmers,
The lantern insects flutter,
And the fuzzy moss inhales the glowing
mist.

Writhe like the ivy writhes around your
gnarled bark:
Twist, tangle, burrow deep.
Now, shrouded from sight, will you both
dance?

Reflexão ou Refração?

For my brother Ian

I took your little name
And laid it in a field
of fractured mirrors.
And although I expected
Your image would circle back
A new path appears,
And this can take me further
From what I can understand.

Quiet now across the ridge

Quiet now across the ridge.
Above the cedar trees
I can hear you whispering:

*"Now sleep, little birdies,
Sweet dreams, little birdies..."*

Slowly now,
Take your time,
Wait for me!
I'm sleepy too.

Quiet now
Close your eyes
Dream with me!
I'll dream with you.

The Approach

Prologue

This puzzle plain that wriggles loose
Is yawning deeply as we move
On massive grains. We scrape our shoes
Along a sea that lost its blue.
Light climbing gear is all we wield
Facing the lofty altitude
Across this Wyoming boulder-field.

Before the dawn we must arrive
Then storm the castle lawn and climb
Before the clouds release the sky,
Unleash the roaring moonless-tide
Down on us, down the eastern rise,
Burn a scar down fast as flight.
But it is silent otherwise...

For the rattle of the Deadmen
On our backs which felt like lead then.
Now lacking weight today, we tread
That eastern rise, a warm current,
A bold riptide that melts our chance
Melts away the path we spent
(Not only frosted hidden plants).

Episode

As I take this step alone
Upon this darkened sea of stones,
The dying earth begins to groan.
A lying breeze begins to flow
Across my cheek. I begin to dread:
If wind should never reach this low,
What sweeps this ancient lunar-bed?

A crevasse reveals itself below;
A void that eats the lunar glow.
One step uprooted, I try to cope:
I take three back; time seems to slow.
Slipping on the granite gravel,
I hear the friendless Deadmen cackle
Like faithless wind-chimes made of bone.

Soliloquy

Remembering our Alpine Start:
At ten to three, the thin alarm
Bit in my sleep; our call to march
Under the swirling lake of stars.
A helix beyond carved foundations
Burns in the ink, a gentle scar;
Weaves a shore from constellations.

Epilogue

Kneeling before the glacier site,
We adjust our crampons tight;
Stretch the rope between us five;
Release the axes from our hides.
Beside our path, Indian-Brushes are
Still frosted (but not with paint) to our
delight;

Residing by our steady crawl.
The leader buries anchors ascending
The ridge that leads to Gannett-peak.
I'm last in line; they're ants to me.
I pause to watch my friends leave
A trail of teeth marks in the ice.
I detach the last Deadman from the sea
And it is silent otherwise...

Dominic Mrakovcich
Echos and Canons
for Violin and Viola

written for the andPlay duo
Snow Pond Composers Workshop 2018

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Echos and Canons
 for Violin and Viola
written for the andPlay duo
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General instructions:

This composition is broken into five overlapping movements, Echo-Canon-Echo-Canon-Echo. The violin and viola take turns leading and following each other. This allows the follower to still be in a previous movement while the leader begins the next.

The Echos (movements I, III, and V) are highly improvisatory. A fixed pitch format (chord) is provided to each player along with a set of drawings. These drawings are not in any particular order and are simply there to provide an inspirational stimulus to the designated leader. Not all of the drawings have to be interpreted. The performers may draw their own Echo inspirations or use the ones provided. These drawings can be anything you wish. The leader will improvise using only their pitch format and the designated follower imitates the leader as closely as they can, but with their personal chord. This chord shape and pitch material cannot change, but the entire chord can be transposed by the octave. The goal is to overlap the parts and create an improvised canon.

The Canons (movements II and IV) are notated proportionally using stemless noteheads and tic-barlines to give a measure of reference. Follow the indicated measure durations (notated in seconds) for approximate pulsing. The parts are written in tandem but do not align vertically as written. The follower will begin after the leader has already played through an undetermined number of bars.

The timeline on the following page provides the designated leadership, suggestions for methods of articulation, and variants in how the notation is to be read.

Notes:

- * Amplification is recommended for a fully resonant performance.
- * Performers should stand distanced (i.e. across the stage, across the concert hall, etc.) from each other to maintain independence and spatial interaction.

Timeline and Performance Instructions:

I. Echo - Ceremonious, ca. 1'

- * Viola leads, violin follows
- * Follow individualized pitch formats (ossia 8va)
- * Improvise using the suggested figures; viola creates lines, violin listens and imitates
- * Then...viola begins II. Canon while violin finishes I. Echo

II. Canon - Sustained but fragile, 1 bar = ca. 7"

- * Viola leads, violin follows ad lib. (at least 2 bars after)
- * In constant sustain, but only attack points are notated
- * Method of articulation is up to the performers; suggestions: col legno tratto, arco sul tasto, muted, ossia 8va, or combination/s (similar or dissimilar combinations)
- * Then...viola waits tacet while violin begins III. Echo

III. Echo - Mysterious, ca. 1'

- * Violin leads, viola follows
- * Follow individualized pitch formats (ossia 8va)
- * Improvise using suggested figures; violin creates lines, viola listens and imitates
- * Then...violin begins IV. Canon while viola finishes III. Echo

IV. Canon - Unsustained but resonant, 1 bar = ca. 3"

- * Violin leads, viola follows ad lib. (at least 2 bars after)
- * Play attacks but do not sustain
- * Method of articulation is up to the performers; suggestions: col legno battuto, pizzicato, etc., or combination/s (similar or dissimilar combinations)
- * Then...violin waits tacet while viola begins V. echo

V. Echo - Meditative, ca. 1'

- * Viola leads, violin follows
- * Follow individualized pitch formats (ossia 8va)
- * Improvise using suggested the figures; both players create lines, both listen and imitate each other
- * End

I. Echo - Ceremonious, ca. 1'

Viola leads, violin follows

Then...viola begins II. Canon while violin finishes I. Echo

Violin

Viola

The image shows the first few notes of a musical piece for Violin and Viola. The Violin staff is in treble clef with a key signature of one sharp (F#). The Viola staff is in alto clef with a key signature of one sharp (F#). Both staves show a series of notes, likely representing the beginning of the 'I. Echo' section.

II. Canon - Sustained but fragile, 1 bar = ca. 7"

4

Viola leads, violin follows ad lib.

Parts do not align as written

1 2 3 4

1 2 3 4

vary dynamics ad lib.
ppp → mp

5 6 7 8

5 6 7 8

9 10 11

9 10 11

Viola waits tacet while violin finishes II. Canon

5

III. Echo - Mysterious, ca. 1'

Violin leads, viola follows

Then... Violin begins IV. Canon while viola finishes III. Echo



IV. Canon - Unsustained but resonant, 1 bar = ca. 3"

Violin leads, viola follows ad lib.

Parts do not align as written

6

Measures 1-4 of the Canon. The notation is for Violin (treble clef) and Viola (alto clef). Measure numbers 1, 2, 3, and 4 are written above the staves. A box containing the text "vary dynamics ad lib." and the dynamic markings *p* and *f* is placed between the staves in measure 1.

Measures 5-8 of the Canon. The notation is for Violin (treble clef) and Viola (alto clef). Measure numbers 5, 6, 7, and 8 are written above the staves.

Measures 9-12 of the Canon. The notation is for Violin (treble clef) and Viola (alto clef). Measure numbers 9, 10, 11, and 12 are written above the staves.

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7

13 14 15 16

17 18 19 20

21 22 23 24

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8

Violin waits tacet while viola begins V. Echo

9 **V. Echo - Meditative, ca. 1'**
Viola leads, violin follows



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version 7.20.18

Mrakovcich

Mobile for Piano

2019

Mrakovcich
Mobile for Piano
 2019

Performance Instructions:

Rhythm and Odd Notations

- * The **rhythm is notated proportionally** from one note to the next.
- * The music is organized into measures (dashed barlines), which are each **approximately 1 second long**.
- * Grace note passages are to be played quickly and expressively, **but not as fast as possible**.
- * Feathered beaming indicates to accel./rit. within a quick figure.
- * Diamond noteheads indicate which pitches are to be silently pressed. This notation is coupled with an arrow to indicate duration.
- * U.C. indicates the use of the *una corda* pedal.
- * LOCO reminds the performer that an 8vb/ 8va has been canceled.
- * **Accidentals apply only to the notes which they precede** unless a note is immediately repeated.

Character and Touch

- * The character is *Overwhelming: Turbulent, Agitated, Aggressive, Unpredictable* however, there are a few moments of repose. At a quick enough pace, the music invites a **noisy approach to the sound** which may be desired in order to execute the stormy character.
- * There are extensive *leggiero possibile* passages where an **uneven, parlando** approach to the rhythm and touch is required.
- * There are several passages where the unusual combination of *una corda* and a **ff** dynamic is used.
- * Although the score may contain many articulations and dynamics, **there is plenty of room for personal additions of shading and colour**. (i.e. rapid alternations between **ff** and **pp** do not need to be the same difference in volume every time.)

Mobile for Piano

Written for Molly Morkoski
at the NC New Music Initiative Composers-Performers Workshop

Overwhelming: Turbulent, Agitated, Aggressive, Unpredictable
1 measure = ca. 1 second

D. Mrakovcich
2019

① **Misterioso**

Piano *pp* *leggiero possibile, parlando*

8^{va}

② **Non più troppo animato**

8^{va}

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Impetuoso

13

f *f* *ff* *ff* *p* *ff* *p* *f*

pp

19

Giocoso

f *p* *f* *ff* *p* *p*

pp leggiero possibile, parlando

p

25

Poco Dolente

ppp dolce *ppp* *f* *p* *f* *f*

49 **Vigorouso**

U.C. U.C. . . . U.C. . .

55 **Strepitoso** **Vivo**

U.C.

61 **Teneramente** **Animato**

Note the cross fade

Chords: C, Bb, Ab, G

The musical score consists of three systems of piano music. The first system, labeled 'Vigorouso' (measure 49), features a series of chords in the right hand and single notes in the left hand, with dynamics ranging from *ff* to *p*. A chord box above the staff lists the notes C, Bb, Ab, and G. The second system, labeled 'Strepitoso' (measure 55) and 'Vivo' (measure 60), shows a transition from *ff* to *ppp* and back to *ff*, with a crescendo leading to *ff* in measure 60. The third system, labeled 'Teneramente' (measure 61) and 'Animato' (measure 65), begins with a *p* dynamic and features a 'cross fade' between two melodic lines. The score includes various articulation marks such as accents and slurs.

67 **Feroce** **Grandioso** 7

ppp *ff pp* *ff pp* *ff pp* *ff pp* *ff* *p*

U.C. ——— J

silently press

73 **Scherzando** **Spirito**

f *f* *p sf* *f sub.* *p* *f* *p*

LOC

Reo

79 **Quasi-tremolandi** **Capriccioso**

ffp *ffp* *ffp* *p ff* *ff* *p* *fffz*

Reo

85 **Con Bravura**

p *fff* *fff* *p* *f* *p*

silently press

85 90

91 **Spiritoso**

p *ff* *p* *ff* *p* *f* *p* *ff* *sf* *sf*

long pause
ca. 8" (l.v.)

Volante con brio

91 96 97

97

sf *f* *sf* *sf*

97 100

MRAKOVCIH

SINFONIETTA
for 12 musicians

2019

MRAKOVCIH
SINFONIETTA
for 12 musicians
 2019

INSTRUMENTATION

Flute
 Cor Anglais
 Clarinet in A
 Bassoon
 Horn in F
 Vibraphone (no motor): very-hard cord mallets
 Marimba (4-octave range): very-hard yarn mallets (two-tone recommended)
 Harp
 Piano
 Violin
 Viola
 Violoncello

SOUND OBJECTS AND EXPRESSIVITY

- This piece explores the juxtaposition of sound objects, most of which are repeated quasi-verbatim in regards to dynamic and character
- Adverbial indications are only included for the first iterations of motives to avoid excess notation

TEMPO

- Metronome markings indicate character rather than exact speed
- Fluxuations in tempo are indicated by *accel.* and *rit.*, but goal tempi are not designated.

ACCIDENTALS

- Accidentals cancel out after each measure.

ODD NOTATIONS

FLUTE

- box notehead: whistle-tone
- <><> *molto*: irregular dynamics often coupled with whistle tone

HORN

- **p**<> indicates a very-sudden hairpin on the front end of a note

VIBRAPHONE, MARIMBA, HARP, PIANO, STRINGS

- **p**< or **p**> indicates a *cresc.* or *dim.* for an arpeggio

VIOLIN, VIOLA, VIOLONCELLO

- triangle notehead: as high as possible
- x notehead with semicircle: behind the bridge
- <><> *molto*: irregular dynamics often coupled with behind the bridge playing

VIB., MAR.

- x notehead: stick side of mallets; shafts or tips as needed

ABBREVIATIONS

- m.s.p. = molto sul pont
- c.l. batt. = col legno battuto
- non vib. = non vibrato

STAGE SETUP
 (Suggestion)

Piano	Marimba	Vibraphone
Horn	Clarinet	
Cor Anglais	Flute	
Violoncello	Harp	
Violin	Viola	
Conductor		

47

A

12 *con vibrato, capress.* *aggressivo* 5

Fl. *con vib., capress.* *aggressivo*

C. A. *con vib., capress.* *aggressivo*

Cl. *con vib., capress.* *aggressivo*

Ban. *con vib., capress.* *aggressivo*

Hu. *distante* *aggressivo e distante subito*

Vib. *aggressivo*

Mar. *aggressivo*

Hr. *ord.* *aggressivo*

Pno. *distante* *aggressivo e distante subito*

A

Vln. *arco molto sul pont.* *arco m.s.p.*

Vla. *arco molto sul pont.* *cl. batt.* *arco m.s.p.*

Vc. *arco molto sul pont.* *pizz.* *arco m.s.p.*

The musical score is arranged in systems. The first system includes Flute (Fl.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Ban.), Horn (Hu.), Vibraphone (Vib.), Maracas (Mar.), Harp (Hr.), and Piano (Pno.). The second system includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score features various musical notations such as triplets, slurs, and dynamic markings. Performance instructions like 'con vibrato, capress.', 'aggressivo', and 'distante' are placed above the staves. The piece is marked with a repeat sign and a first ending bracket.

29 **B** 7

Fl. *mp* *f* *f* *f*

C. A. *mp* *f* *f* *f*

Cl. *ppp* *f* *f* *f*

Bsn. *mp* *f* *f* *f*

Hr. *p* *ff* *p* *ff*

Vib. *ppp* *f* *p* *ff*

Mar. *mp* *ff* *p* *ff*

Hp. *mp* *ppp* *ff*

Pno. *p* *mp* *ff* *p*

B

Vln. *arco m.s.p.* *ppp* *mp* *ppp* *mf* *as high as possible* *tr* *tr* *tr* *tr* *ppp*

Vla. *arco m.s.p.* *ppp* *mp* *ppp* *mf* *as high as possible* *tr* *tr* *tr* *tr* *ppp*

Vc. *arco m.s.p.* *ppp* *mp* *ppp* *mf* *as high as possible* *tr* *tr* *tr* *tr* *ppp*

51

10 **D**

Fl. *ppp* *mp* *f* *pp*

C. A. *mp* *f* *f*

Cl. *mp* *f* *f*

Ban. *mp* *f* *f* *pp*

Hr. *p* *f* *p*

Vib. *p* *f* *ff* *p* *f*

Mar. *mp* *pp*

Hp. *mp* *ppp* *mp* *ppp*

Pno. *mp* *p* *mp* *p*

D

Vla. *f* *ppp* *mp* *f*

Vla. *p* *f* *ppp* *mp* *f* *pp* *f*

Vc. *pp* *f* *ppp* *mp* *f* *p* *pp* *f*

cl. batt. sul IV arco m.s.p. cl. batt. sul III cl. batt. sul IV arco m.s.p. cl. batt. sul II

pizz.

55

57

G Lento liberamente ♩ = ca. 40 (♩ = ca. 80)
Subito chiaro e semplice

Fl. *delicatissimo non vib.* *ppp* *legato possibile*

C. A. *ppp* *legato possibile*

Cl. *delicatissimo non vib. assai vibr.* *ppp* *legato possibile*

Bsu. *delicatissimo non vib.* *ppp* *legato possibile*

Hr. *vib. normale* *p* *doleroso*

Vib. *independent floating rhythm follow proportions approximately* *delicatissimo* *ppp* *legato possibile* *l'u. sempre*

Mar. *independent floating rhythm follow proportions approximately* *delicatissimo* *ppp* *legato possibile*

Hp. *ord.* *pp* *l'u. sempre*

Pno. *doleroso* *p* *l'u. sempre*

Vln. *Lento liberamente ♩ = ca. 40 (♩ = ca. 80)* *Subito chiaro e semplice* *arco m.s.p.* *mp*

Vla. *arco m.s.p.* *mp*

Vc. *arco m.s.p.* *mp*

Mrakovcich

reflexão ou refração?

uma vinheta para clarinete baixo e marimba

2019

Mrakovcich
reflexão ou refração?
uma vinheta para clarinete baixo e marimba

Written for Amy Advocat and Matt Sharrock at the 2019 Transient Canvas / NC NewMusic Initiative Workshop

Eu peguei seu pequeno nome
e coloquei-o em um campo
de espelhos quebrados
E embora eu esperasse
sua imagem reflita de volta
um novo caminho aparece
E isso pode me levar mais longe
pelo que eu consigo entender
para meu irmão Ian
-DM, 2019

translation:
I took your little name
and laid it in a field
of fractured mirrors
And although I expected
your image would circle back
a new path appears
And this can take me further
from what I can understand
for my brother Ian
-DM, 2019

Setup and Score

- * This piece may be performed in a stereophonic setup where the musicians stand very distanced across the stage from each other.
- * Both performers read from the full score to ensure proper balance and timing.
- * Accidentals apply only to notes which they precede, unless a note is immediately repeated.
- * Each system is approximately 30 seconds in duration and ends with a barline between the staves. Do not utilize a stopwatch or count the seconds exactly. A stopwatch may be a useful tool when rehearsing in order to gather a sense of the slow pacing, but do not let it direct your concept of resonance and space.

Rhythm

The rhythm is notated proportionally from one note to the next, and the following notehead types indicate a variety of speeds and durations:

- * A filled-notehead (rounded) indicates to play just momentarily and release.
- * A hollow-notehead indicates a sustain until the next note. This is often coupled with a slur which stretches until a release is indicated with a comma (,).
- * Grace note passages are to be played quickly and expressively, but not as fast as possible. There are two variants of grace note speed: eighth-note (medium speed) and thirty-second note (very quick speed).

Synchronization

- * A double vertical arrow indicates synchronicity between the clarinet and marimba parts, but only for that particular note, dynamic, or release.
- * A dashed arrow directs the player to a large leap in register to avoid overlooking a note or chord change.

Techniques and Color

- * A small hairpin <> indicates a quick sforzando-like swell.

Bass Clarinet in B:

- * The timbre trill is notated using a wavy line. Sometimes, quarter-sharp and quarter-flat microtones are utilized to provide more fingering options and better execute these timbre trills. Timbre trills do not always occur on the attack of a pitch but rather during a long sustain. If the wavy line stops, return to the initial pitch of the timbre trill.

Marimba (4-octave):

- * The marimba part is xyloimba-esque in nature and contains many high register fragments as well as the opportunity for lyricism and warmth in the sustained, yet articulate passages. This duality of sonorities can be aided by using very-hard two-tone mallets.
- * Tremolandi are unmeasured and are to be played freely with expressive changes in speed.
- * Glissandi are on the "white notes". Glissandi to and from a double-stop should utilize all four mallets.
- * A mute (+) refers to a dead-stroke, but still aim for a discernible pitch.

reflexão ou refração?*uma vinheta para clarinete baixo e marimba*

Written for Amy Advocat and Matt Sharrock at the 2019 Transient Canvas / NC NewMusic Initiative Workshop

D. Mrakovcich

1 Agitato misterioso *molto sostenuto e cantabile*

Bass Clarinet in B \flat

rimbre toll

pppp quasi niente

Ca. 30 sec. →

Marimba (4 octave)

p dolce ppp

mf < f

pp < f

f < ff

pp < mp

2

pp cresc. poco a poco

Ca. 30 sec. →

cantabile

pp

mf

ppp

mp

p

ppp

mf

pppp

molto

mf

slow gliss.

quasi gliss.

2 **Inquieto**

Ca. 30 sec. →

(optional: without timbre trill)

This musical score is for a piece titled 'Inquieto'. It is marked with a circled '2' and a tempo/mood instruction 'Inquieto'. A box indicates a duration of 'Ca. 30 sec. →'. The score is written for a single melodic line and a piano accompaniment. The melodic line begins with a half note, followed by a series of sixteenth notes, and then a trill. The piano accompaniment consists of chords and moving lines. Dynamics include *mp*, *pppp*, *p*, *ppp*, *mf*, and *ff*. There are also markings for *pp* and *pppp* with hairpins. A note in the piano part is marked with a trill symbol and the instruction '(optional: without timbre trill)'.

Maestoso e molto agitato

Ca. 30 sec. →

molto sostenuto e cantabile

This musical score is for a piece titled 'Maestoso e molto agitato'. It is marked with a circled '4' and a tempo/mood instruction 'Maestoso e molto agitato'. A box indicates a duration of 'Ca. 30 sec. →'. The score is written for a single melodic line and a piano accompaniment. The melodic line features a series of chords and moving lines. The piano accompaniment consists of chords and moving lines. Dynamics include *f molto espress.*, *p*, *ff*, *pp*, *mf*, *molto espress.*, *sf*, and *pp*. There are also markings for *fp* and *ppp* with hairpins. The instruction 'molto sostenuto e cantabile' is written above the piano part.

⑤ **Furioso** 3
 <> amorato molto e ad lib.; increasing in rate; molto aggressivo

Ca. 30 sec. →

⑥ **Calmo e misterioso** **Curioso e fragile**

Ca. 30 sec. →

Mrakovcich

Duo for Violin and Piano

korijeni vrba

2019

Mrakovcich
Duo for Violin and Piano
korijeni vrba

Written for Kristin Lee and Kwan Yi at the 2019 NC NewMusic Initiative

*Willow roots and branches
in the dark
reaching out
crawling down
mirroring each other and creeping over
shimmering*
to my sister Leila Mrakovcich
--DM, 2019

Performance Instructions

1. Both performers read from the full score to ensure proper balance and timing.
2. Accidentals apply only to notes which they precede, unless a note is immediately repeated.
3. The rhythm is notated proportionally from one note to the next. Small notes with stems are to be played quickly, but not as fast as possible.
4. Follow the boxed time units intuitively (each system is approximately 30 seconds), but do not count the seconds exactly.
5. A slur indicates a sustain between notes. If a passage contains a horizontal arrow (wedge) followed by a glissando, this indicates to sustain the note first and then glissando. If a passage is followed by a horizontal arrow, this indicates to continue the sustain. Slurred-tenuto articulations add subtle stress and separation.
6. A double vertical arrow (white) indicates synchronicity between the violin and piano parts, but only for that particular note.
7. Vertical brackets indicate an unbroken-chord.
8. Tremolandi are unmeasured and are to be played freely with expressive changes in speed.
9. The piano part requires extremely quiet playing, so the pianist may utilize the una corda pedal as they wish. A pitch in parentheses indicates a quasi-niente dynamic.

Duo for Violin and Piano

korijeni vrba

1

Written for Kristin Lee and Kwan Yi at the 2019 NC NewMusic Initiative

D. Mrakowich

Violin

1

pizz. *agitato* *fff*

pizz. strum
(ossia con molto portamento)

arco jeré
(unmeasured)

pizz. *f* *p* *mf*

arco jeré *mf*

arco sul tasto *pp dolce*

pizz.

30 seconds →

Piano

agitato *mf* *fff*

mf *dolce* *ppp*

2

arco sul tasto *f* *p* *sfz* *p*

pizz. *mf*

arco sul tasto *mf*

col legno *mf*

col legno tratto

continue trem.

con *<sfz>* *<sfz>* molto e ad lib.

30 seconds →

Pno.

pp *sfz*

pppp dolce e delicato
pedal sempre (ossia una corda)

E₂ D₂ C₂ 1.v. →

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arco sul tasto

moving to molto sul pont. and as high as possible

3

Vln. *pp dolce e delicato* *mf* *n*

30 seconds →

Pno. *pppp dolce e delicato* *mp*

continue trem. *gliss.*

pizz. *f* *fff con <sfz> <sfz> molto furioso* *ff* *n*

moving to molto sul pont. and as high as possible

arco molto sul pont. moving to arco ord.

moving to molto sul pont. arco ord.

Pno. *f* *fff* *fff* *pppp* *fff* *ppp* *sim.*

Al *G* *F*

2018

Going Home

a miniature for horn and piano

written for Adam Unsworth and Catherine Likhuta
at the 2018 NC NewMusic Initiative

Mrakovcich

Dominic Mrakovcich
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General information

Subtle improvisation and ornamentation is not discouraged. This may include the exploration of color through muting and articulation.

The free sense of time is indicated by the use of tick-barlines.

Note that both performers are to read from the full score to ensure proper balance and approximate timing.

About the tempo

All metronome markings are approximate and are indicative of character rather than exact tempo.

The section marked *poco affretando* should gradually hurry, with some push and pull between a range of ♩ = 56 and ♩ = 70.

About the notation

Dynamic markings sound at their written volume, and range from *niente* to *mf*. Explore between these ranges for a variety of shadings, but the piece must remain altogether quiet.

ten. refers to *tenuto* or *tenere*.; hold the single note slightly longer with an agitated stress.



A large comma indicates to clear up the sound (release pedal) along with a subtle pause.

() parentheses around a note reinforces its exceedingly quiet dynamic.

sf sforzando dynamic markings are within the previously noted dynamic.

sotto voce is to play under the texture and *sopra voce* is to play above it. These indications usually apply to a short line and then should be intuitively canceled out.

small stemless noteheads are used to indicate an indeterminate rhythm. In the context of this piece they are to take the function of a notated tremolo with the character of a bouncing ball. Do not feel the need to play the precise number of notes.

Pedal markings with a continuous arrow indicates to hold down the sustain pedal for an extended period of time. These are canceled out with the traditional pedal release marking.

The use of the una corda pedal may be used liberally throughout the piece.

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Lento e liberamente
(♩ = ca. 56)

Horn in F

[cup mute]

p sotto voce *sf* *ten.*

Piano

Lento e liberamente
(♩ = ca. 56)

p *sf* *p* *sf* *n* *ten.*

ossia una corda

ppp *n*

poco affretando
(range ♩ = 56 ↔ 70)

pp *echo* *pp* *echo*

poco affretando
(range ♩ = 56 ↔ 70)

pp sotto voce *p* *ppp* *p* *ppp* *p*

p sopra voce *p* *pp* *echo* *p*

Ped *no sustain pedal*

rall.....

14

n *mp* *pp* *sf*

p *mp* *pp* *p* *sf* *p*

p *pp* *mp* *p* sotto voce *sf*

ppp

poco piu mosso
(♩ = ca. 66)

legatissimo e rubato

21

p *n* *pp* *n* *mf* *espress.*

poco piu mosso
(♩ = ca. 66)

legatissimo e rubato

molto

mf *espress.*

p *n* *pp* *n*

* Ped. — — — — —>



25

sf

mp *poco dim.*

Beats:
(1 + 2 + 3 +)

molto

n *mp* *n*

p *ppp* *p* *ppp* *p* *ppp*

* (no sustain pedal)



29

rit......

p *sotto voce e morendo al niente* *n*

rit...... *ten.*

mf *poco dim.* *mf* *molto espress. poco dim al fine*

p *sotto voce e morendo al niente* *n*

Ped. — — — — —>

